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— E.M. Broner, author of *Her Mothers* and *A Weave of Women*

"Women's voices riveted me to the pages of this novel. Love, sexuality, motherhood and the limitations of each are described with humor and intensity. Women talk to each other, and to men. Their conversations are urgent, raw, honest. Sensual. Lippard's style is bold and exciting. This is an ambitious book and it does not fail."

— Phyllis Chesler, author of *Women and Madness*; *Women, Money, and Power*; and *About Men*

Lucy R. Lippard *I See/You Mean*

I See/You Mean is an experimental novel about mirrors, maps, relationships, about the ocean, elusive success and possible happiness. Through a collage of verbal photographs, overheard dialogue, sexual encounters, found material and self-identification devices (astrology, the I Ching, palmistry, Tarot), it charts from past to future the changing currents between two women and two men — a writer, a model/stockbroker/maybe dictator, a photographer, and an actor. A lot happens between the lines.

Art critic Lucy Lippard wrote this novel in 1970 and became a feminist in the process: "I started writing and realized I was ashamed to be a woman. Then I had to find out why. Then I got very angry. The fragmented and visual form came out of contemporary art and the conflicting emotions of 1960s political confrontation; they suggested a new way to put things back together — an openended, female way that didn't pretend conclusions."

150 pages; \$7.

Nan Thayer Ross *Pay Attention*

There is a hole at the center of this first-person narrative. Sarah, the consciousness of the story, never refers to herself. There is no "I," no "we." The reader is pulled into her world, informed or limited by what this elusive character can see and hear. Ross' style is reminiscent of the French New Novel, but enriched by strong emotional content — a backroom abortion, a difficult love affair, a mother's slow and painful death. The writing crackles like a candid tape recording, "replaying" snatches of conversations and recycling events, looping experience end for end.

The reader must pay attention.

100 pages; \$6.

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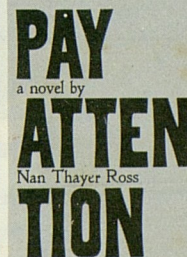
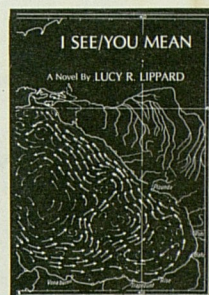
Chrysalis Magazine Dept. 3002, 635 South Westlake Ave., L.A., CA 90057

Quantity Total

I See/You Mean (\$7.00)

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and most traditional ("Ladies, brush up on those typing skills!"). NYU is quite intensive, with good field trips. Stanford is featuring a special seminar on "stress management" this year. There are also regular institutes given in large cities by professional consultants such as the Center for Direct Marketing, Huenefeld Corporation, Knowledge Industries, and Bowker. They are listed in *PW*. See also the "Courses for the Book Trade" section of *Literary Market Place*. The Association of American Publishers now has funding to begin in July an "Education for Publishing" program. It will have a full-time director to develop model courses for colleges.

Annual Courses and Institutes in Publishing

Book Manufacturers' Institute.

"Yearly Seminar for Book Publishing Production Personnel." Presented in cooperation with Rochester Institute of Technology (see below). Contact Douglas Horner, BMI, 111 Prospect St., Stamford, CT 06901. Geared to production people who do not have a formal background in composition printing, and binding technology. One week, spring.

University of Denver. "Publishing Institute." School of Librarianship, Denver, CO 80208. Elizabeth Geiser, Director. Four weeks, summer, \$625.

Library Schools. Besides Denver, Emory University, SUNY, and Simmons, about 10 other library schools have been known to offer occasional classes in publishing.

Local University Extension Courses.

Many schools that have writing classes will have special publishing institutes. UC does this about twice a year; so does Hunter. You can request Extension or your city college or free university to invite a local publisher to present a course.

New York University. "Book Publishing in New York." School of Continuing Education, Room 21, 2 University Place, NYC 10003. Raymond Zelazny, Director. Four weeks, summer, \$750.

Radcliffe University. "Publishing Course." 10 Garden St., Cambridge, MA 02138. Diggory Venn, Director. Six weeks, summer, \$850.

Rochester Institute of Technology. School of Printing, Rochester, NY 14623. The prestigious School of Printing, now moving toward 10% women, is the place to go if you want a career in production or graphic arts. Degree programs and special institutes are offered.

Sarah Lawrence College. "Publishing Laboratory." Office of Summer Programs, Bronxville, NY 10708. Four weeks, summer, \$675.

Stanford University. "Publishing Course." Write Della van Heyst, Director of Publications, Stanford Alumni Assn., Bowman Alumni House, Stanford, CA 94305. Two weeks, summer, \$425.

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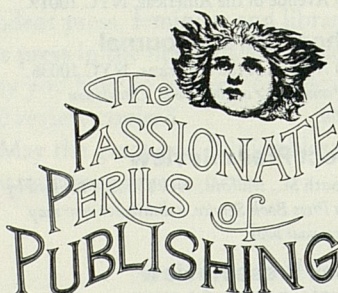
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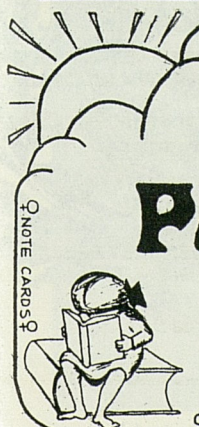
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PAGE ONE

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old age, and, historically, from women living in the 1900's to women living today. Lines like, "It makes me laugh to read over this diary. It's so full of contradictions, and one would think I was such an unhappy woman. Yet is there a happier woman than I?" bring us close to the questions Sophie Tolstoy was asking herself, and close to our own questions. And a paragraph such as this one of Florida Scott-Maxwell's rises to near poetry in its depth of feeling and clean language: "Age is a desert of time—hours, days, weeks, years perhaps—with little to do. So one has ample time to face everything one has had, been, done; gather them all in: the things that come from the outside, and those from inside. We have time at last to make them truly ours."

We need to read journals to be moved, shaken, enlivened. I think of May Sarton's *Journal of a Solitude* and *The House by the Sea*. Anne Frank's ageless *Diary of a Young Girl* probably sent some of us to our own diaries when we first read her words. George Sand's, Dorothy Wordsworth's, and Katherine Mansfield's journals are in print. Tristine Rainer mentions, in her bibliography, an intriguing book: *Diaries of Court Ladies of Old Japan*, published in 1920 by Houghton Mifflin.

I would like to see more contemporary journals and journal excerpts published—not, I hope, to rob the journal of its privacy, but to include in the world of literature the current woman: passionate, reflective, exploring. I think we are all interested in the process of living rather than its summation. Journals are the least stagnant use of feeling and language I can think of.

Some magazines are open to publishing journal entries. *Chrysalis*, as I've noted, is one. In Los Angeles, where I'm connected to the small press and poetry community, at least one other magazine is now considering journal entries for publication. There is a growing desire to recognize a form that has been demeaned, traditionally, as "domestic." Ann Snitow, in a paper written in 1971, says, "Women are not without a subject matter [in writing]; they are without respect for their subject matter." The journal seems to be the most natural place in which to find our subject matter, and, as we respect our journals, the outer world begins to give support to our subject matter and to our forms.

Much of the journal writing and writing about journals seems to come from white, middle-class women. In this essay, I don't have space to make any guesses about why this is so. This is an issue on which I hope readers of *Chrysalis* can shed some light. What are minority women up to in their journals, if such journals exist? How can we all know each other better through our journals? Have minority women found it difficult to keep journals because much of their energy has been spent in simply surviving, economically? Or have minority women been ignored by publishers? Do these women fear the exposure of their personal lives in a world that is hostile to them? I do know one black woman, a single-parent homemaker, who has just started a journal. She says, "I'm going to make me an apron with a big pocket in front, where I can carry my book around with me all day, and write in it whenever I have an idea."

If anyone needs a plan for developing an interest in her own journal writing and reading, may I suggest that the first step be to

make an apron with a big pocket? Or, certainly, to find a book of blank pages whose shape and color are pleasing. Then write in that book (anything!) at a comfortable rhythm, over a period of time—several months, perhaps. Then turn to the helping books, such as *One to One* and *The New Diary*, and to the journals of others. By that time, one can judge for herself what appeals to her, what's necessary for her own journal, what won't work, what excites or repels her. A journal is, of course, finally, an individual experience.

I'm about to move away from my typewriter, from my audience, and back to this new house, with all its unknown corners, and to my private exploration of my own corners. I think of last night's dream, waiting to be written and discovered.

— Holly Prado

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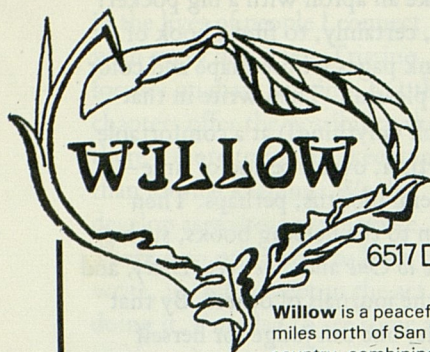
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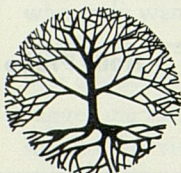
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Tristine Rainer, Ph.D., author of *The New Diary*, conducts journal workshops, writing for publication classes, and individual consultation for the step by step growth of your work – including stories, novels, and screenplays. For further information please call 213/456-2471. If you are interested in working with Ms. Rainer for college credit, call International College, 213/477-6761.

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*articles on a variety of themes from a feminist perspective

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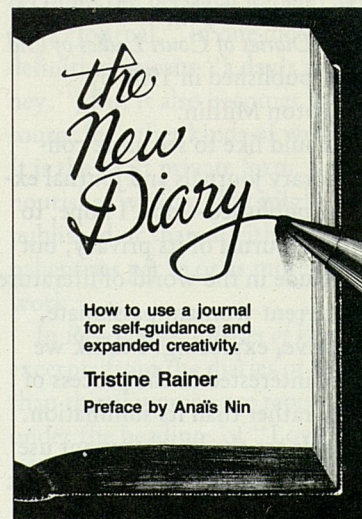
THE NEW DIARY is the result of years of teaching courses in journal writing and from the personal experience of keeping my own. A powerful tool for self-evolution, journal keeping has historically reflected and even changed the way women have thought, felt, and acted. And in my recent courses I have seen how important sharing the insights gained through this medium of expression can be in formulating a modern, collective women's psychology.

Anais Nin, my friend and collaborator, taught me how an artistic approach to diary keeping can differ from a therapeutic one, and from therapist-diarist Marion Milner I learned how both purposes can reinforce each other. I've put all that information, including eight years of intense research into hundreds of published and unpublished diaries, into **THE NEW DIARY**.

The book is written in a clear, organized manner, for it is meant to be a reference book that you will use to help you deal with anxiety or anger, overcome a writing block, develop a new project, or plan how you will achieve a future goal. There are also chapters on dream work, eroticism, expanding creativity, and rereading to see the patterns of your life.

Containing many helpful diary techniques and devices, **THE NEW DIARY** provides a framework within which each woman can discover and expand her own unique use of the journal process. I hope you will enjoy it.

Tristine Rainer



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Preface by Anais Nin

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Publications

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The National Women's Studies Association will hold its first National Conference at the University of Kansas at Lawrence May 30 – June 3, 1979. Registration fee \$25 for members; \$35 for non-members. Register by April 15, 1979. For registration forms write to the National Office, NWSA, University of Maryland, College Park, MD 20742.

The McGill Committee for Teaching and Research on Women is planning a public conference at McGill University in autumn 1979 on "The Redefinition of the Public and Private Spheres." Papers and paper proposals will be accepted until April 1, 1979. For further info: McGill Committee for Teaching and Research on Women, McGill University, Room 536-F, Cyril James Building, 845 Sherbrooke St. W., Montreal, Quebec H3A 2T5.

The Second Sex – Thirty Years Later – an international conference on feminist theory commemorating the thirtieth anniversary of the publication of *The Second Sex*. September 27-29, 1979. For more information and for pre-registration forms write to: Jessica Benjamin, The New York Institute for the Humanities at N.Y. University, 19 University Place, N.Y., N.Y. 10003; (212) 598-2874.

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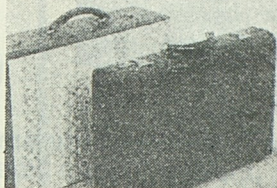
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Edited by Robert and Rhona Rapoport with Janice Bumstead



WORKING COUPLES

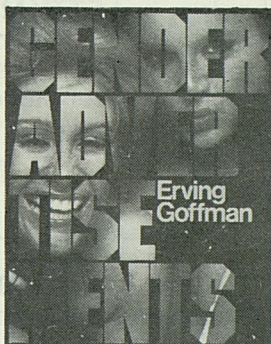
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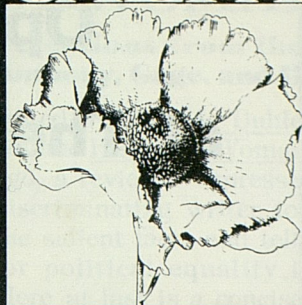
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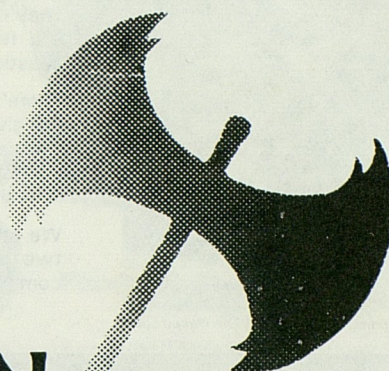
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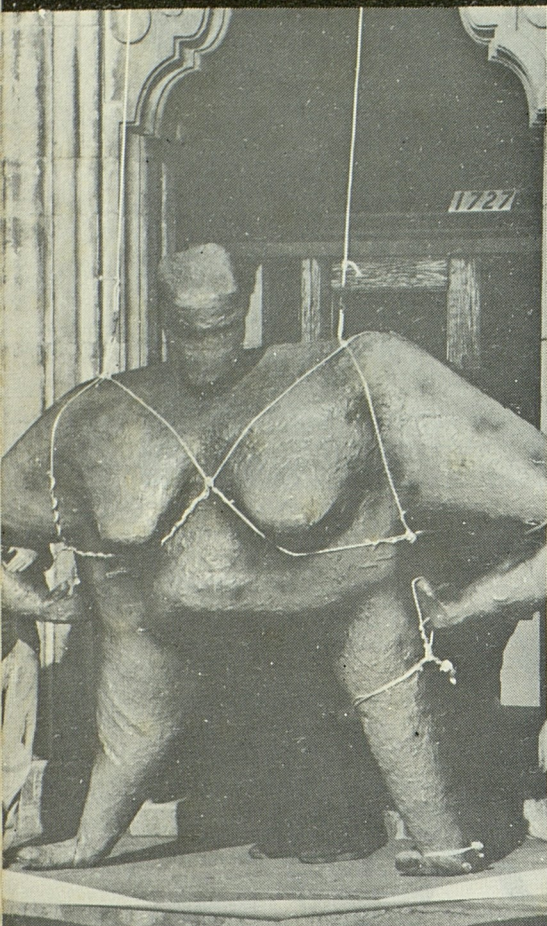
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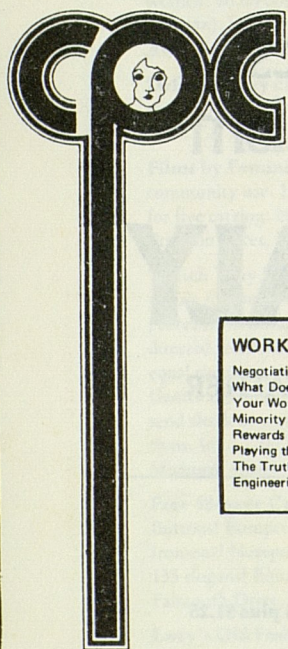
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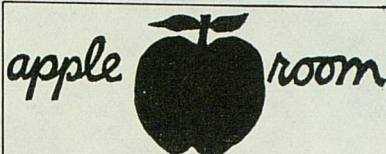
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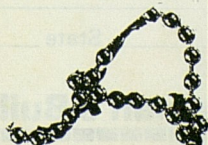


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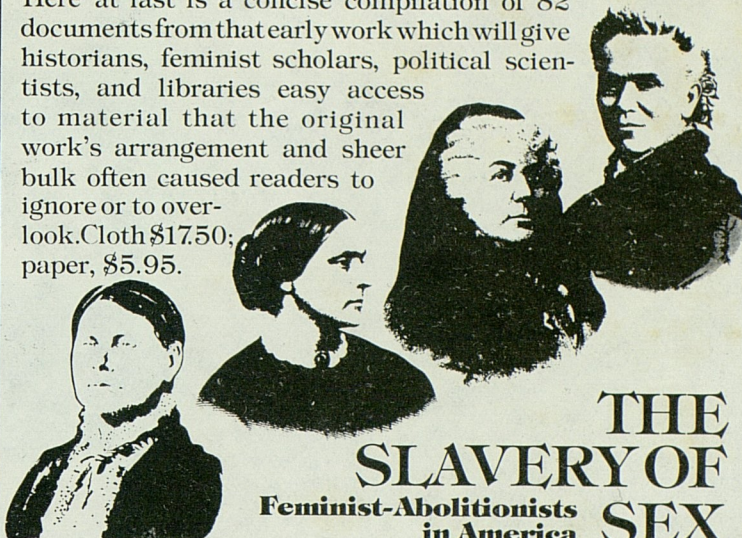
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